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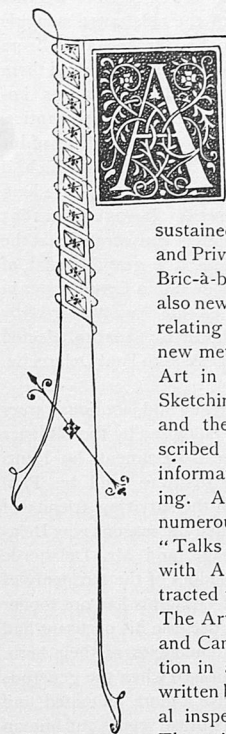
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THE ART AMATEUR FOR 1891.



As the arrangements for The Art Amateur in 1891 are unusually numerous we can do no more than glance at some of the principal features.

The artistic character of the magazine will be fully sustained. Art Exhibitions, Art Sales and Private Collections of Painting and Bric-à-brac will be critically noticed; also new publications (especially books relating to Art and new Prints), and new methods and examples of Applied Art in modern industries. Artists' Sketching Grounds, both in Europe and the United States, will be described and illustrated, with detailed information as to cost of travel and living. Artists' Biographies will be more numerous than hitherto; and the "Talks with Experts" and "Talks with Artists," which have before attracted wide attention, will be resumed. The Art Schools of the United States and Canada will receive critical attention in an important series of papers written by experts, and based on personal inspection and official information.

The articles will be copiously illustrated with views of buildings and their class-rooms, portraits and fac-similes of students' work. Professor Ernest Knaufft, author of Pen and Ink Drawing for Photo-engraving (which will be continued), will contribute largely to the series, and will begin presently a new series of practical articles, fully illustrated, on Free-hand Drawing.

The number of color plates given during the coming year will be greatly increased, and, we can safely say, will be better than ever. Three each month—that is to say, thirty-six in the year—will afford opportunity for varying the class of subject even more than in the past. Landscape especially will receive more attention than heretofore. Laurent's charming plate given this month may be named in earnest of what is to be done in this field, which will also embrace several subjects in water-color. Animal painting will also be fully represented both in text and illustration, Miss Helena Maguire having finished several excellent pictures in this department. Portraits, ideal heads and figure subjects, by some of the best artists of the day, will be given at frequent intervals.

In 1891 the practical side of the magazine will be supplemented by several new and important features. Many students, far removed from centres of public life desire to gain technical skill in the various arts. To these it is intended (as far as it can possibly be done in words and pictures) to supply the place of personal tuition. To this end, there will be practical lessons by well-known teachers given (with diagrams and illustrations where needed), exactly as they would deliver them in a class-room or to their private pupils. These typical addresses will serve the twofold purpose of assisting those who teach by examples of the style and method of others, and helping pupils, who will by this means be brought into direct contact with first-rate instructors.

For oil-painting and water-colors there will be some very important studies including: A Group of Roses in Metal Jar, by Victor Dangon—this picture, 20x16, being, it is believed, the largest study in color ever given with any art magazine; a fine study of Lilacs, also 20x16, by H. K. Ely, and other flower pieces by Patty Thum, Maude Stumm, Beatrice Magill, Bertha Maguire and others. In landscape there will be a fine sunset by George Inness, "In the Gloaming," and others, as already stated, by popular artists both in oil and water-colors. In Marine subjects there will be a set of small pictures by F. D. Briscoe, a striking moonlight seascape by Mr. Beyle, and probably others. The figures will include an ideal female figure in water-color by Maximilienne Guyon, (painter of the water-color figure given this month), and a baby boy, by Mary Eley, also in water-colors. Next month will be given a large seated portrait of Mr. Coffin, the artist, a simple study in oils by J. Carroll Beckwith, who will describe his method of painting it. This important reproduction (20x16), together with the fine Vase of Roses by Victor Dangon, already alluded to, will be given with the first number of

the new volume, to which will be added, as a third color plate, some charming designs for china painting. These plates we consider quite remarkable, and yet we think that they will give no more than a fair idea of the color plates which will follow.

China painting will receive the fullest attention. The very practical "Lessons by a Practical Decorator" will be continued by M. B. Alling, and F. E. Hall and H. A. Crosby will contribute, as hitherto, the results of their valuable experience as teachers. It is intended each month to give a supplement, either directly designed for china painting or with subjects that can be adapted for china decoration.

Embroidery, both Domestic and Ecclesiastical, will be illustrated in many new designs by artists whose previous works have been extremely popular, including M. L. Macomber, Lily Higgin and Mrs. Barnes Bruce. In the art of design, the technical details necessary for preparing plans for wall paper, carpet and other manufactures will be explained in full. The subjects of The House and its Furniture will be treated at length by capable hands. As before, examples of the finest antique work will be frequently included, and new designs and schemes for decoration. Wood-carving will be represented by numerous simple but beautiful designs. For advice in Furnishing and Interior Decoration, the Bureau of Art Criticism and Information will be continued, and our correspondence columns will be, as always, open to all inquirers.

Repoussé brass work, Fret work and Gesso work—in fact, all the Home and Minor Arts will be amply treated by competent writers and designers, and the large working supplements—a prominent feature of the magazine—may be trusted to furnish month by month many new ideas of artistic and practical value.

A new feature, whereby replies by letter will be sent as soon as possible to all queries not involving prolonged research, should be especially mentioned. This feature, not hitherto undertaken by any art magazine, should greatly increase the value of The Art Amateur.

Hints for Collectors.

COUNTERFEIT STUFFS AND TISSUES.



THE practice of certain ultra-conservative manufacturers who copy antique designs instead of inventing new ones is a very old one in all the branches of the weaver's art. He who attempts to classify old stuffs by their designs alone will find himself constantly in error. It

is known, for instance, that the stuffs of the Italian Renaissance were copied extensively in France under Louis XIII. and Louis XIV. The magnificent tissues manufactured for the use of the Catholic Church are generally of old design, even at the present day. It is necessary, therefore to have some knowledge of the technique of weaving, dyeing and spinning to be able to tell at a glance the products of the spinning-jenny and the Jacquard loom from those of more primitive machinery, and to know what reagents to apply to determine the chemical composition of a dye. It does not fall within the province of The Art Amateur to teach chemistry or give diagrams of machinery; but luckily this knowledge is easily acquired elsewhere; and armed with it the collector is proof against attempts to palm off on him modern reproductions for old stuffs. Besides which the latter have a certain aspect easily recognized but difficult to imitate, so that on the whole there are perhaps fewer frauds committed in this department of art than in any other.

The lampas, brocatelles, satins, brocades and damasks of our days are not made to last long. Though copied on the old styles, yet these styles succeed one another too quickly in the fashions for it to be worth while to manufacture durable goods. It is the same with velvets, cut or uncut, stamped or raised, flowered, reticulated, diapered or branched—all can readily be distinguished from the old models. These stuffs cannot be "aged" by any known process. Acids discolor them frightfully; the sun completely bleaches away some of their aniline dyes and hardly affects the others, producing an in-

harmonious look quite the opposite of that of a piece of a softly tinted old textile. The treatment of the material itself is different. The silk from which the old stuffs were made was rough, very little prepared, and, therefore had lost nothing of its natural surface. Modern silk is mostly so well prepared that it is quite uniform in texture, but comparatively dull. American "raw" silks are an exception in this respect, but their dyes will always betray them. The old velvets were rich in silk, longer in the pile than ours. The old satins were heavy, soft, did not form harsh folds nor give as sharp lights as the modern. Our manufacturers can copy with great exactness the design of an antique stuff, even to their accidental defects, but the shading of the color, the effect of age on the thread are beyond them. Certain attempts have been made in France which have had to be abandoned, as much because of the expense involved as because of the slight success attained.

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STILL there are "truquers" who will attempt anything, even the impossible; their tricks are, for the most part, very simple. They wear the stuff by rubbing, cut it up as though for some particular use, make creases, add water-stains, sew on braids and rip them off again to leave a trace, run rusty nails through the edges, and give the whole a slight bath of some harmonizing color. At the end of their labors they have something which may deceive the most inexperienced, and these only. The city of Lyons presented to Marie Antoinette in 1770, on the occasion of her marriage, a hanging in gray silk patterned with partridges wrought in chenille. It was put in place only under the First Empire. In 1856 the Empress Eugénie wished a copy of this stuff; the best manufacturers of Lyons did their utmost to make the copy exact; but though there are only eighty-five years between the two dates, the most inexperienced person would not fail to tell the older stuff from the modern.

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MR. PIERRE BROSSARD, director of the Museum of Art and Industry, of Lyons, gives a test by which to distinguish ancient tissues from modern. It consists simply in noticing the repetitions of the design. At the point or along the line where a repetition begins, in work done on the hand loom, there is always a good deal of irregularity. It is this irregularity that gives life to the old stuffs. It can be reproduced from place to place on the Jacquard loom, but of course at a heavy cost. Still, there always recurs in a length of stuff a place where the design is repeated line for line, thread for thread, with absolute correctness. Such repetitions never occur in old work. They are the distinctive sign of modern work.

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A GOOD deal of remounting of old appliquéés on modern foundations is being done for use in wall panels, as portières and the like. Such work is seldom to be condemned. In the first place, it is never done unless the old background is absolutely falling apart. Then it is always easy to tell that the piece has been restored. Old costumes, however, are sometimes made up from fragments of old stuffs following the fashions of the period, in a very deceptive way. The frayed stuff of an old coat may cut down into a perfectly preserved waistcoat of the same period. The buttons will come from one old garment, the thread from another, the lining from a third. The scraps that are left are made into dolls' dresses—for dolls of the ancient times.

NOTICE TO ART TEACHERS.

THE ART AMATEUR will begin shortly the publication of a carefully considered series of papers on the art schools and academies of the United States and Canada, with a critical examination of their methods of teaching; illustrated with views of classrooms (antique, modelling, anatomical, etc.), showing in many cases the students at work, and giving portraits of art directors and teachers. Selections for reproduction in The Art Amateur will be made from the best of the students' drawings submitted. As it is hoped to cover every school of importance, it is urgently requested that principals will lose no time in communicating with the publisher, with a view to having their schools or classes adequately represented in these articles. The opening papers, at least, of the series will be by Professor Ernest Knaufft, author of "Pen Drawing for Photo-Engraving" and of a very practical series on Freehand Drawing, to be begun shortly.